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A SERIES OF ILLUSTRATED MONOGRAPHS: ISSUED MONTHLY

PART 9 SEPTEMBER, 1900 VOLUME I

Giovanni Bellini

CONTENTS

PLATE I.	"PORTRAIT OF DOGE LEONARDO LOREDANO"	NATIONAL GALLERY: LONDON
PLATE II.	"ALTAR-PIECE OF THE CHURCH OF THE FRARI"	CHURCH OF THE FRARI: VENICE
PLATE III.	"DEATH OF ST. PETER MARTYR"	NATIONAL GALLERY: LONDON
PLATE IV.	"ALLEGORY OF VENUS"	ACADEMY: VENICE
PLATE V.	"THE MADONNA OF THE TWO TREES"	ACADEMY: VENICE
PLATE VI.	"THE MADONNA WITH ST. CATHERINE AND THE MAGDALEN"	ACADEMY: VENICE
PLATE VII.	"ALTAR-PIECE OF THE CHURCH OF SAN ZACCARIA"	CHURCH OF SAN ZACCARIA: VENICE
PLATE VIII.	"PIETÀ" [DETAIL]	BERLIN GALLERY
PLATE IX.	"ALTAR-PIECE OF THE CHURCH OF SAN GIOBBE"	ACADEMY: VENICE
PLATE X.	"ST. JEROME, ST. CHRISTOPHER, AND ST. AUGUSTINE"	CHURCH OF SAN GIOVANNI CRISOSTOMO: VENICE

PORTRAIT OF BELLINI, FROM A MEDAL BY CAMELIO: G. DREYFUS COLLECTION: PARIS — PAGE 20

THE LIFE OF GIOVANNI BELLINI — PAGE 21
FROM VASARI'S "LIVES OF THE PAINTERS"

THE ART OF GIOVANNI BELLINI — PAGE 24
CRITICISMS BY RUSKIN, E. H. AND E. W. BLASHFIELD AND HOPKINS, EDITORS, MORELLI, KUGLER, RIO, BURCKHARDT, ARMSTRONG, STILLMAN

THE VENETIAN SCHOOL OF PAINTING — PAGE 28

THE WORKS OF GIOVANNI BELLINI: DESCRIPTIONS OF THE PLATES AND A LIST OF PAINTINGS — PAGE 30

BELLINI BIBLIOGRAPHY — PAGE 36

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MASTERS IN ART

Giovanni Bellini

VENETIAN SCHOOL

MASTERS IN ART. PLATE I.

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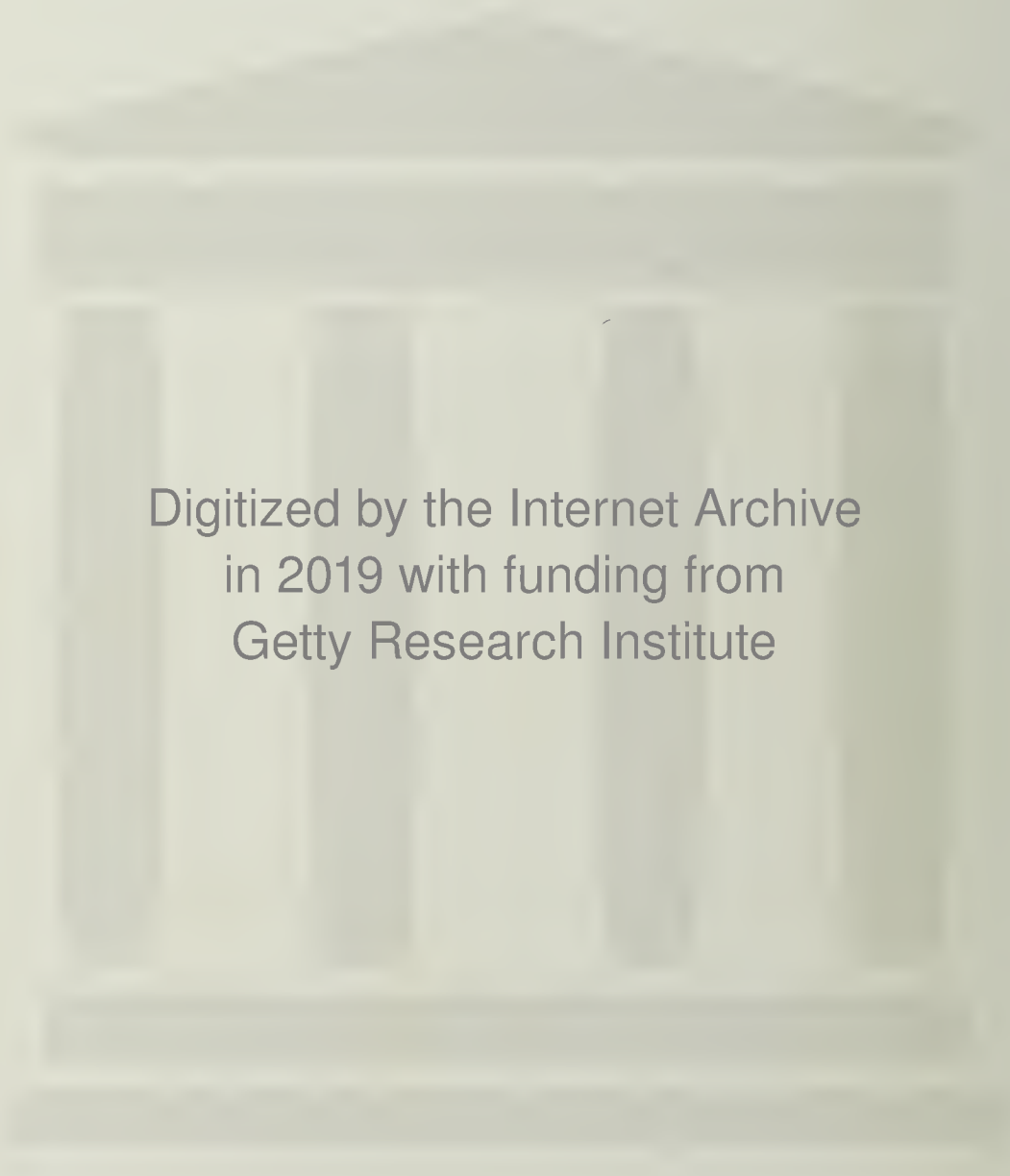
GIOVANNI BELLINI
PORTRAIT OF DOGE LEONARDO LOREDANO
NATIONAL GALLERY, LONDON

GIOVANNI BELLINI
ALTAR-PIECE OF THE CHURCH OF THE FRARI
CHURCH OF THE FRARI, VENICE

MASTERS IN ART. PLATE II.

PHOTOGRAPH BY ANDERSON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MASTERS IN ART. PLATE III.

PHOTOGRAPH BY HANFSTAENGL

GIOVANNI BELLINI
DEATH OF ST. PETER MARTYR
NATIONAL GALLERY, LONDON

GIOVANNI BELLINI
ALLEGORY OF VENUS
ACADEMY, VENICE

PHOTOGRAPH BY ALINARI

GIOVANNI BELLINI
THE MADONNA OF THE TWO TREES
ACADEMY, VENICE

MASTERS IN ART. PLATE V.

PHOTOGRAPH BY ANDERSON

MASTERS IN ART. PLATE VI.

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.

GIOVANNI BELLINI

THE MADONNA WITH ST. CATHERINE AND THE MAGDALEN

ACADEMY, VENICE

MASTERS IN ART. PLATE VII.

PHOTOGRAPH BY ALINARI

GIOVANNI BELLINI
ALTAR-PIECE OF THE CHURCH OF SAN ZACCARIA
CHURCH OF SAN ZACCARIA, VENICE

MASTERS IN ART. PLATE VIII.

PHOTOGRAPH BY BRAUN, CLÉMENT & CIE.

GIOVANNI BELLINI
PIETÀ [DETAIL]
BERLIN GALLERY

MASTERS IN ART. PLATE IX.

PHOTOGRAPH BY ALINA

GIOVANNI BELLINI

ALTAR-PIECE OF THE CHURCH OF SAN GIOBBE

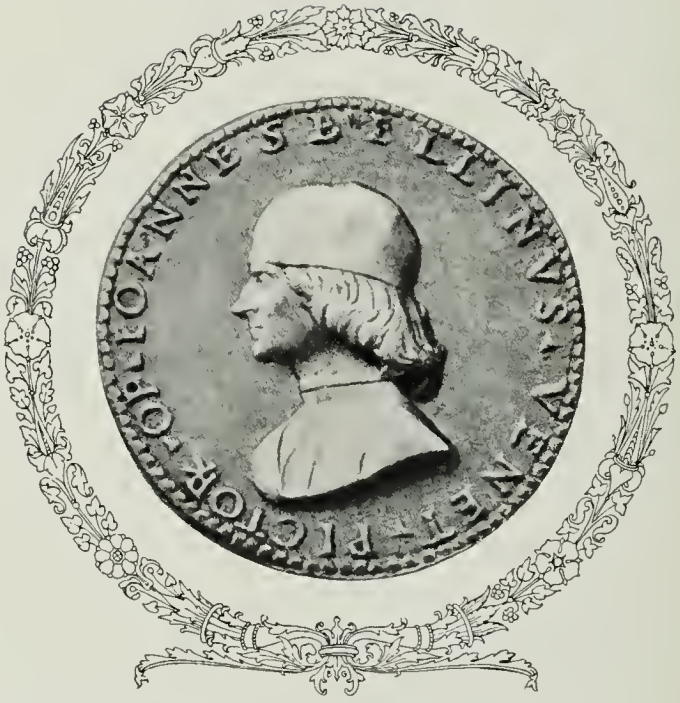
ACADEMY, VENICE

LIBRARY OF
THE ART STUDENTS
LEAGUE OF N. Y.

MASTERS IN ART. PLATE X.

PHOTOGRAPH BY ALINARI

GIOVANNI BELLINI
ST. JEROME, ST. CHRISTOPHER, AND ST. AUGUSTINE
CHURCH OF SAN GIOVANNI CRISOSTOMO, VENICE



GIOVANNI BELLINI MEDAL G. DREYFUS COLLECTION, PARIS

Probably no portrait of Giovanni Bellini by himself exists. The authenticity of the supposed likenesses in the Uffizi at Florence, the Capitol at Rome, and the Duc d'Aumale's collection is doubtful. The only certain portrait of him (with the possible exception of that in "The Preaching of St. Mark" at the Brera, Milan, wherein his brother painted him as one of the subordinate figures) is that shown on the rare medal here reproduced. The medal is undated. On its face it bears the inscription, "Ioannes · Bellinvs · Venetvs · Pictor · Op (timus)." On the reverse is an owl, and the inscription, "Virtvtis · et · Ingenii," with the signature of the engraver, "Victor Camelivs,"—a celebrated Venetian medallist, who was a contemporary of the brothers Bellini.

Giovanni Bellini

BORN 1428?: DIED 1516
VENETIAN SCHOOL

GIORGIO VASARI "LIVES OF THE PAINTERS" [1]

WHEN zealous efforts are supported by talent and rectitude, though the beginning may appear lowly and poor, yet do they proceed constantly upward by gradual steps, never ceasing nor taking rest until they have finally attained the summit of distinction, as may be clearly seen in the poor and humble commencement of the Bellini family, and in the elevation to which it attained by the devotion of its founders to the art of painting.

The Venetian artist Jacop Bellini was a disciple of Gentile da Fabriano, and a rival of that Domenico who taught the method of painting in oil to Andrea del Castagno; but although he labored very zealously to attain eminence in his art, yet he never acquired any great reputation in the same until after the departure of the above-named Domenico from Venice. But from that time forward, finding himself alone and without a competitor who could equal him in that city, his fame and credit constantly increased, and he attained to such eminence as to be reputed the first in his profession; and the renown thus acquired was not only maintained in his house, but was much enhanced by the circumstance that he had two sons, both decidedly inclined to the art, and each possessed of good ability and fine genius. One of these was called Giovanni, the other Gentile, a name which Jacopo gave him in memory of the tender affection borne to himself by Gentile da Fabriano, his master, who had been as a kind father to his youth. When these two sons, therefore, had attained the proper age, Jacopo himself instructed them carefully in the principles of design; but no long time elapsed before both greatly surpassed their father, who, rejoicing much thereat, encouraged them constantly, telling them that he desired to see them do as did the Tuscans, who were perpetually striving among themselves to carry off the palm of distinction by outstripping each other. . . .

In the course of time Jacopo withdrew himself entirely from his previous association with his children, and gave his attention, as did his two sons on their part, each separately to his own works. Of Jacopo I will make no further mention, because his paintings, when compared with those of his sons, were not extraordinary, and no long time after he had withdrawn himself from his sons he died; but I will not omit to say that, although the brothers separated and each lived alone, yet they had so much affection for each other, and both held their father in so much reverence, that each, constantly extolling the other, attributed inferior merit only to himself, and thus modestly sought to emulate each other no less in gentleness and courtesy than in the excellences of art.

[1] The text of Vasari used in this extract is from the translation by Mrs. Foster, as edited by Messrs. E. H. and E. W. Blashfield and A. A. Hopkins (New York, 1897).

The first works of Giovanni Bellini were certain portraits from the life, which gave great satisfaction. At a later period Giovanni Bellini painted a picture for the altar of Santa Caterina of Siena, in the church of San Giovanni [destroyed by fire in 1867]; and in the church of San Giobbe he painted a picture for the altar of that saint, of which the drawing is very good and the coloring beautiful. . . .

Moved by these most praiseworthy performances, certain gentlemen began to reason among themselves, and to declare that it would be well to profit by the presence of such excellent masters, using the occasion to decorate the Hall of the Grand Council with historical paintings, wherein should be depicted the glories and magnificence of their most admirable city, her greatness, her deeds in war, her most important undertakings, and other similar things worthy to be represented in picture and to be had in remembrance by those who should come after, in order that to the pleasure and advantage derived from the reading of history might be added the gratification of the eyes, and equally of the intellect, from seeing delineated the images of so many illustrious nobles with the admirable works of so many great men, all most worthy of eternal renown and remembrance. It was therefore commanded by those who then governed that the commission for this work should be accorded to Giovanni and Gentile, whose fame increased from day to day, and it was further ordered that the undertaking should be entered on as soon as possible. Those parts of the Hall which were not adjudged to Gentile were given partly to Giovanni and partly to Antonio Vivarini [one of the family of painters from Murano, famous during the fifteenth century], to the end that all might be excited, by mutual emulation, to more zealous efforts. Vivarini would have completed his portion greatly to his own credit, but being of a weakly constitution, and exhausted by his labors, it pleased God that he should die early, and he could proceed no further; nay, he could not entirely finish even what he had commenced, and it became necessary that Giovanni Bellini should retouch the work in certain parts.

Giovanni had himself meanwhile begun four stories. In the first he depicted the Pope [Alexander VI.] in the church of San Marco, which he also delineated exactly as it stood. The pontiff presents his foot to Frederigo Barbarossa to kiss; but this first picture of Giovanni, whatever may have been the cause, was rendered much more animated, and beyond comparison better in every way, by the most excellent Titian. In the next Giovanni portrayed the Pope saying mass in San Marco, and afterwards, in the presence of the Emperor and the Doge, granting plenary and perpetual indulgence to all who at certain periods, the Ascension of our Lord being particularly specified, shall visit the church of San Marco. The master here depicted the interior of the church, with the Pope in his pontifical habit on the steps descending from the choir, surrounded by numerous cardinals and nobles, the concourse of these persons rendering this a rich and beautiful picture. In the compartment beneath that above described, the Pope is seen in his rochet presenting an umbrella or canopy to the Doge, after having given one to the Emperor and retained two for himself. In the last picture painted by Giovanni, Pope Alexander, the Emperor, and the Doge are seen to arrive in Rome, outside the gate of which city the pontiff is presented by the clergy and people of Rome with eight standards of various colors, and eight silver trumpets, which he gives to the Doge, that he and his successors may bear them as their standard, or ensign of war. Giovanni here depicted the city of Rome in somewhat distant perspective, with a large number of horses and a vast body of soldiers; there are, besides, innumerable banners, standards, and other tokens of rejoicing on the Castle St. Angelo and elsewhere. These works, which are really beautiful, gave so much satisfaction that Giovanni had just received the commission to paint all the remaining portion of that Hall when he died, having already attained to a good old age. [These works perished in the fires of 1574 and 1577.]

We have hitherto spoken of the works executed in the Hall of the Council only, that we may not interrupt the description of the stories depicted there, but we will now turn back a little to relate that many other paintings were executed by the same masters. Among these is a picture which is now on the high altar of the church of San Domenico in Pesaro;[1] and in the church of San Zaccaria in Venice, in the chapel of San Girolamo, namely, is a picture of the Virgin, with numerous saints, painted with great care; and in the same city, in the sacristy of the Frati Minori, called the "Ca Grande," there is another by the same master, very well drawn and in a very good manner; a similar work is to be seen in San Michele di Murano, a monastery of Camaldoline monks [in the church of SS. Pietro e Paolo, at Murano]. And in San Francesco della Vigna, which belongs to the Barefooted Friars, there was a picture of the dead Christ in the old church which was so beautiful that having been highly extolled before Louis XI., King of France, he requested the gift of it with so much earnestness that those monks were compelled to gratify him therewith, however reluctant they were to do so.

No long time after, several portraits by this master were taken into Turkey by an ambassador, and presented to the Grand Turk. These works awakened so much astonishment and admiration in that monarch, that, although among this people pictures are prohibited by the Mahometan law, the Emperor accepted them with great good will, extolling beyond measure the art and the artist; and, what is more, requiring that the master of the work should be sent to him.

The Senate thereupon, considering that Giovanni had reached an age when he could but ill support fatigue,[2] and not desiring to deprive their city of such a man, he having his hands then fully occupied, moreover, with the Hall of the Grand Council, resolved to send thither his brother Gentile in his stead, believing that he would do as well for the Turk as Giovanni. Gentile was received by the Grand Turk very willingly, and, being something new, was much caressed, more especially when he had presented Sultan Mahomet with a most charming picture, which that monarch admired exceedingly, scarcely finding it possible to conceive that a mere mortal should have in himself so much of the divinity as to be capable of reproducing natural objects so faithfully. . . .

After his return from Constantinople, Gentile performed but few works[3] and at length, having attained to the age of eighty, he passed to another life; and from his brother Giovanni he received honorable interment in the church of San Giovanni e Paolo.

Thus deprived of his brother Gentile, whom he had most tenderly loved, Giovanni, although very old, still continued to work a little, the better to pass his time; and having taken to execute portraits from the life, he introduced the custom into Venice that whoever had attained to a certain degree of eminence should cause his likeness to be portrayed either by himself or by some other master. Wherefore, in all Venetian houses, there are numerous portraits, and in many of those belonging to nobles may be seen the fathers and grandfathers of the possessors, up to the fourth generation; nay, in some of the most noble houses they go still further back, a custom which is certainly most praiseworthy, and was in use even among the ancients. Giovanni Bellini had many disciples, seeing that he instructed them all with great kindness.

Giovanni Bellini died of old age when he had completed his ninetieth year,[4] leaving an undying memorial of his name in the works which he had executed in Venice and other parts. He was honorably buried in the same church and in the same tomb wherein he had deposited his brother Gentile; nor were there wanting in Venice those who, by sonnets and epigrams, sought to do him honor after his death, as he had done honor to himself and his country during his life.

[1] In San Francesco, not San Domenico. [2] Giovanni was in reality the younger brother, and in 1479, when Gentile went to Venice, was not much over fifty. [3] This is a mis-statement. Gentile painted most of his existing pictures after his return. [4] Probably his eighty-eighth year, in 1516.

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The Art of Giovanni Bellini

JOHN RUSKIN "STONES OF VENICE"

GIOVANNI BELLINI is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of coloring, and perfect manliness of treatment, with the purest religious feeling. He did, as far as it is possible to do it, instinctively and unaffectedly, what the Caracci only pretended to do. Titian colors better, but has not his piety. Leonardo draws better, but has not his color. Angelico is more heavenly, but has not his manliness, far less his powers of art.

E. H. AND E. W. BLASHFIELD AND A. A. HOPKINS, EDITORS "VASARI'S LIVES"

GIOVANNI BELLINI means, to the visitor to Italy, the painter of solemn enthroned Madonnas or of half-length Virgins between guardian saints, enveloped in an atmosphere of strong but golden color. He developed so slowly that his masterpieces were the work of his latest years, and his altar-pieces of San Zaccaria and of the Frari were painted when he was already an old man. M. Müntz lays special emphasis on the patience and laboriousness of Giovanni, saying that he began with an incompleteness of vision which amounted to obtuseness, and by force of perseverance attained an ideal which his pupils, with Titian among them, were unable to equal. It is difficult to wholly subscribe to this: the sense of beauty in Giovanni may have been clouded, but it existed from the beginning of his career; something there was in him which he did not create, nor even develop wholly by perseverance. He was not naturally a draughtsman, and his modelling has sometimes a flat, uncertain, and papery quality about it that gives a boneless look to his figures; but this modelling was intended for the half-light of churches, where its feebleness was largely counteracted.

Like every Venetian painter he had "the golden touch," but no one else had it quite so fully as he. Giorgione's coloring may be more thrilling, Titian's deeper chorded and more sonorous, if one may carry out the musical comparison; but no painter's figures, not even the people of Carpaccio or of Cima, swim in such an atmosphere of pure gold as surrounds the Madonnas of San Zaccaria and the Frari. Dignity Giovanni's Madonnas have always, a dignity which becomes majesty with these two glorious enthroned Virgins; but his divine mothers are proud rather than tender; true to the Byzantine tradition, they hold up the infant Christ to the people instead of clasping him to themselves; they are Christophers, Christ-bearers, as has been well said, as they sit with their calm faces and their hooded mantles against the background of liquid gold.

Bellini brought the science of the fifteenth century to the old Greek painters' ideal, and these Virgins are the descendants of the stately and imperious Madonnas of the Byzantine mosaics, as well as of the sad and mysterious Madonnas of Cimabue. They are so calm as to be often impassive, their features are sometimes pinched and mean, and much that has been written of their tenderness and beauty is exaggerated and uncritical. Two or three of them are lovely, but generally it is not their facial beauty that charms, but their ensemble, their grave and simple dignity, their quiet, golden breadth of treatment, the absence of all straining either for expression or technical handling. It is, above all, in this last quality of achievement without visible effort, this unruffled, quiet perfection, that Giovanni Bellini is a master of masters. He is essentially contemplative, loving best to paint the enthroned Madonna, and yet he becomes intensely pathetic, and even dramatic, in his Pietàs, which are among the greatest that the Renaissance has left us. He was strongly affected by the art of Mantegna, upon which he

himself reacted in turn, until these two painters filled the whole north of Italy with their names and influences, and prepared the way for Giorgione and Titian and Correggio.

GIOVANNI MORELLI "ITALIAN PAINTERS"

TAKING him all in all, I consider that Giovanni Bellini was the greatest painter in North Italy in the fifteenth century, though undoubtedly Vittore Pisano was in his day, that is, the first half of the century, as great a pioneer in art, in a certain sense, as was Bellini in the latter half. Andrea Mantegna is certainly more impressive, powerful, and learned than Bellini, and depicts the moment of action with greater force and a more truthful realism. Yet there is a certain monotony in the conception and mode of representation of both Mantegna and Pisano, whereas Bellini as an artist is versatile in the highest degree. From his twentieth year upwards, that is, from 1450 until his latest known works of 1513 and 1514 (the altar-piece in San Giovanni Crisostomo in Venice and "The Bacchanal" belonging to the Duke of Northumberland), he is in continual growth, in one unceasing evolution, so that Dürer was right when in 1506 he pronounced him the best artist in Venice. Bellini knew how to adapt himself to his subject; as occasion required, grand and serious, graceful and attractive, naive and simple. His women and children, his old men and boys, never resemble each other, and the same type and expression seldom occur. Bellini was, after Mantegna, the greatest delineator of character in North Italy in an age when the portrayal of character was the principal aim of art. Later, when art sought to give expression to the affections and emotions of human nature, he shows himself second to none in depicting religious feeling, maternal love, and artless and childlike joy, as well as pious awe and devout humility in his male and female saints. Bellini is never dramatic, but he always gives to his figures life, dignity, and power. — FROM THE GERMAN BY C. J. FFOULKES.

F. T. KUGLER "HANDBOOK OF PAINTING"

THE proper head of the Venetian school — and considering his varied powers, perhaps the greatest painter that Italy produced during the fifteenth century — was Giovanni Bellini. By a union of large gifts and length of years he appropriated and combined the best qualities of contemporary painters and schools, and developed those excellences, especially that of color, which constitute the transition from the fifteenth to the sixteenth century. Unlike even the greatest masters of his time, who evince a certain monotony of conception and representation, or mannerism, he displayed the greatest variety. From his earliest to his latest known works, executed when he was approaching his ninetieth year, he shows continual development, and increasing knowledge and power. Although many and probably the most important of his works have perished, and many have been irretrievably injured, sufficient fruits of the industry of his pencil remain to revive a reputation which in his own time stood deservedly supreme.

Giovanni Bellini did not veer between the common and the ideal, like Signorelli; or between the quaintly realistic and solemnly sublime, like Mantegna; but he was endowed with profound and grandly balanced feeling, the expression of which appeals to large and noble sympathies. That he was endowed with a highly poetical imagination, some of his works unquestionably prove. Tempering the austerity of the Paduan school with a dignity and serenity peculiarly his own, he endowed his art with a character of moral beauty, which, without actually spiritualizing the things of this world, displayed their noblest and most edifying side. Thus his figures, though animated with the utmost truth of nature, are utterly removed from the mean and accidental. He represents a race of men of easy and courtly dignity — a race not yet extinct in Venice. His Madonnas are pure and gentle beings imbued with a lofty grace and with the tenderest

feelings. His saints are grand and noble forms; his angels, happy and cheerful boys in the full bloom of youth. In his representation of the Saviour he displays a moral power and grandeur seldom equalled in the history of art. In the expression of feeling,—whether of grief or pain or joy,—he is never grotesque or exaggerated, even when fresh from the school of Squarcione. In his works Venetian coloring attained, if not its highest truth of nature, at all events its greatest intensity and transparency. Of his powers as a draughtsman and in composition, we should have had still better evidence if the great historical series of pictures in the Ducal Palace, on which he and his brother Gentile were engaged, had been preserved to us. He possessed exquisite poetic feeling in the use of landscape, and, with obvious love, introduced the face of Italian nature in his backgrounds wherever there was place for it; dwelling equally on the near minutiæ of weeds and stones and on the forms of hill and valley, and on the distant sky and landscape which embody "the grace of a day that is dead." And to his latter years, as if then more free to indulge what particularly delighted his eye, belong two works in which landscape plays the principal part, one of them "The Death of St. Peter Martyr" in the National Gallery, London, and the other "The Bacchanal" at Alnwick Castle.

A. F. RIO — "THE POETRY OF CHRISTIAN ART"

PERHAPS no artist ever made such surprising and continual progress, from the commencement to the close of his career, as Giovanni Bellini; and when we compare his first works with those which he executed at the age of seventy or even eighty, the contrast is so great that we should imagine them to belong to different centuries, and that an interval of several generations must have elapsed between them. The pictures in his first manner, those which were produced in the effervescence of youth and in the more unremitting activity of his riper years, are much more numerous than the others, and are consequently to be found in all important galleries. Those executed in the first twenty years closely resemble each other in their mechanical execution. But in his later pictures we find him endeavoring to darken and strengthen the tone of his colors, even before he had learned the secret of oil-painting. As to his fundamental types of Christ, the Virgin, and the Apostles, they were irrevocably fixed in his imagination, their distinguishing character being a melancholy gravity. His pencil was also never employed upon scenes which, however graceful in themselves, might have a tendency to degrade the subject; no effusions of maternal tenderness, no exchange of infantine caresses between the little St. John and the infant Christ, are to be found in his pictures. The latter is generally represented by him with the hand raised to give his benediction, and the expression of the face is in harmony with the attitude. As for the Virgin, we see that she is entirely absorbed with the presentiment of her sufferings, and is already the Mother of the Seven Sorrows. The type has not the same beauty as that of the Umbrian school, but it is more prophetic; and if we examine the series of Bellini's productions, we shall find this type constantly adhered to by the artist, and that, although he may sometimes have changed the color of the drapery, there is little variation in the general treatment of the subject.— FROM THE FRENCH.

J. BURCKHARDT — "THE CICERONE"

IT was in the school of the second generation of Venetian painters, headed by Gentile and Giovanni Bellini, that the Venetian coloring was first formed. Possibly something was due to Antonello da Messina, a pupil of Van Eyck, who lived long in Venice; and the painters of Murano had already laid the foundation. Without anywhere losing themselves in refinement of detail, the school now discovered the secrets of harmony and of transitions, as well as the mode of employing single colors with the greatest effect of beauty. It did not aim at producing illusion by the representation of

materials; in the drapery it gives a luminous transparency; but in the nude it achieves that indescribably soft and nobly lifelike substance which is produced by the finest modelling, working not in dark shadows but only in tones of color, partly by secrets of glazing, and indeed in a hundred different ways. By the side of these productions everything Paduan seems left very far behind. The greatest of this school, Giovanni Bellini, is greatest likewise in coloring and in rendering; others retain certain hardnesses, as Carpaccio or even Cima, or incline towards a weak scumbling.

Giovanni Bellini, though occasionally equalled by others, in their best moments, even in the characters, always remains far the greatest of all. Probably to him is owing, in Venice, the new arrangement of the altar-pieces. Instead of divisions into panels, the single saints are collected in a group round the enthroned Madonna in a 'santa conversazione,' which is beautifully framed architecturally by a porch, either open, or closed by a mosaic niche. He constructs this group almost with the same severe, beautifully formed symmetry as Fra Bartolommeo. The mere juxtaposition of the saintly figures without definite emotion, or even distinct devotion, gives an effect of something supersensual by the harmonious union of so many free and beautiful characters in a blessed state of existence. The wonderful angels on the steps of the throne, with their singing, their lutes and violins, are but the outward symbols of this truly musical meaning. — FROM THE GERMAN BY MRS. A. H. CLOUGH.

WALTER ARMSTRONG — THE PORTFOLIO: 1884

IN Giovanni Bellini the intellectual faculties are far stronger than the æsthetic sympathies. In those undoubted works of his which have come down to us — and they are none too many considering that he lived but ten years short of a century — we are impressed by the depth and strength of the emotion of which they tell, rather than by the completeness of the telling. Bellini's composition is often little but accident; his draperies are often wanting in style; his moving figures do not always move. On the other hand, the gravity and dignity of his Madonnas and holy children, the fierce truth and vitality of his portraits, the straightforward insistence of his drama, excel on their own ground everything else the school of Venice has left us. They are the relics of a nature strong rather than facile, constant rather than adaptive, deep-rooted rather than wide in its sympathies.

W. J. STILLMAN — "OLD ITALIAN MASTERS"

ONE of the most interesting items of personal knowledge of Bellini's character we have is the letter which Albrecht Dürer wrote when in Venice, and which is fortunately preserved textually. Dürer writes to a friend: —

"I have many good friends among the Italians who tell me I should not eat and drink with Italian painters [pointing clearly to the danger of being poisoned through jealousy, a curious testimony to the moral character of the men who were, as we now imagine, so filled with the religious sentiment in their art, but who, as we see by other incidents, even in the life of Bellini, were full of professional envy and animosity]. Many are inimical to me, and also imitate my work when they see it in the churches; they also blame it because they say it is not in the old style, therefore not good; but Giovanni Bellini has praised me much, before many noble people. He would much like to have something of mine, and came himself to me and begged me to do something for him and he would pay me well. And every one says what an upright man he is. I am much attached to him. He is very old, but still the best in painting."

Dürer's testimony is important, for he was an artist of the intellectual type, and that which furnished the soundest criticism of the art of others. When, therefore, he, with the work of Titian — then in his prime — before him, says that Bellini is the best

painter of Venice, he pronounces a judgment which deserves the greatest consideration; for he knew his art theoretically and practically, and was at the same time so broad in his feeling that he was not, like a painter of more limited if more intense sympathy, likely to take a partial view of the art of another painter, and his words encourage me in my own judgment of Giovanni, that he held the position in the school of Venice that Phidias did in that of Greece; he was at that summit level of art at which all the best elements and all the classic dignity and severity were still preserved, and the sensuous element was kept in check by the intellectual and the feeling for the ideal in form. Later, Giorgione and Titian revel in a far more complete abandon to the fascinations of art and in the pursuit of "art for art's sake," just as in the Greek school Praxiteles and Scopas carried the triumphs of art, if not its refinements, to a stage beyond the Phidian. We give an intellectual adhesion to the pre-eminence of the Elgin marbles; but, in my opinion, every artist who is honest with himself says to himself that he enjoys the "Hermes" and the "Venus of Milo" more than the pediment of the Parthenon, just as he prefers the "Sacred and Profane Love" to a masterpiece of Giovanni Bellini. And we must remember that the great work of Bellini's life went in the conflagration of the Ducal Palace, and that what we have is mainly the things he did to live by, or to lay up money. Titian is sometimes reckless of his own reputation and is feebler than himself, but Bellini in the work of his eighty-sixth year is as firm in his touch and as severe in his purpose as in the earliest picture we have of his. Titian carries the power of color further and gives its orchestration a sweep which Bellini could not have approved, but Bellini's were the principles and the patterns which Titian only embroidered on — that poetry of color in which the truth of nature transcends her facts and sends her messages of beauty home to the heart in a passion which the severest prose version can never awaken. The Giottesques, even down to Gozzoli, had employed color as the means of brightening the church, and the Florentine Renaissance used it as the matter-of-fact language of nature, her prose; but Bellini, and the Venetians with him, sought it as music, and wrought out its contrasts and chords to heighten its brilliancy or intensify its tenderness, or subdued its crudity to the warmth and glow of flesh, or to the pathos of twilight on the landscape. . . .

The question of the introduction of oil-color has an enormous importance in the history of Venetian art. When oil is used as a transparent vehicle and the system of execution becomes more or less a process of glazing, the character of the work is transformed and the increase of power and brilliancy in the tints is enormous. And this it is which enabled Bellini to elaborate a system of color which would have been impossible to a painter in tempera or fresco.

But these are mechanical elements of art. All the scientific and all the theoretical knowledge, as well as all the power of drawing, of Michelangelo would have been in vain had not the Venetian temperament — the sentiment of and the delight in color, which no other school has ever developed — been implanted in Bellini. He found the music of color, but where we need not attempt to discover. Mystery of genius! Here we drop analysis; here the vivisection of the soul, were it possible, alone could help us.

The Venetian School of Painting

1350 TO 1800

THE three chief epochs of Venetian art have thus been defined by Ruskin: — "The first we may call the Vivarini epoch — bright, innocent, more or less elementary, entirely religious art, reaching from 1400 to 1480; the second (which we

call the Carpaccian epoch), sometimes classic and mythic, as well as religious, 1480 to 1520; the third, supremely powerful art corrupted by taint of death, 1520 to 1600, which we will call the Tintoret epoch. Of course the lives of the painters run in and out across these limits; yet if you fasten these firmly in your mind — 80, 40, 80 — you will find that you have an immense advantage and easy grip of the whole history of Venetian art."

ART JOURNAL VOLUME 10

IT is remarkable that the rise of the art of painting at Venice, about the middle of the fifteenth century, was not until more than a century and a half after its rise at Florence; and at the time when the painters of North Italy were making their earliest efforts to break through the mediæval trammels the Tuscans had advanced almost to their highest excellence. Fra Angelica, so much revered as the master of seraphic expression, and Masaccio, who, enlightened by the Florentine sculptors, at length introduced well-shaped, able-limbed humanity into pictures — a most tardy improvement — both died about the time when the painters of the lagune were only just beginning to infuse some life and bloom into the old traditionary Byzantine forms, with aid derived, not from the Florentines and Sienese, but first from the ruder and more homely early schools of Germany, and secondly from certain hard and crabbed notions of the antique which were beginning to be taught in the neighboring city of Padua. At an age when Giotto had long before adorned almost every quarter of Italy with his most vigorous and pathetic conceptions full of dramatic expression, and with allegories replete with beautiful serious wit and sapient fancy, and his successors had produced many a long poem of the pencil, deeply imbued with the favorite mystical theology of the age, or awful with Dantesque power, the Vivarini of Murano — as if Venice had meanwhile, in her island seclusion, been wholly ignorant of these grand and most intellectual works, or rather as if, with her characteristic jealousy, she had turned her back wilfully and resolvedly on the example and teaching of the Italian terra firma — commenced with monotonous single figures of saints, standing apart from each other in Gothic panels, such as are characteristic of the earliest period of art. And in their more ambitious efforts they contented themselves with an occasional "Coronation of the Virgin," in an antiquated half-German and somewhat rustic style; or some very quaint and feeble representation of more active events, painted on a diminutive scale, and inlaid in the gorgeous frames of their more important works, like the illuminations in the border of some old missal. The chief interest in their works, so soon as they show any — although religious tenderness of expression is not altogether wanting in them — derives itself, not from any tendency to ideal grace and unearthly sanctity, such as characterizes the similar subjects painted ages before by the Tuscans, but from a portrait-like individuality of character, leaning toward ordinary life; and, above all, a soft, delicate, and rosy dawning of that beautiful and magnificent coloring which became the distinguishing glory of Venetian art.

A succession of the Vivarini extended to the close of the fifteenth century; and the works of the latest of them, Bartolommeo and Luigi, display a rapid advance in this soft and splendid coloring, and in the liveliness of their saints; but their progress seems to have been derived in a considerable degree through the example of a second independent school of painters which had meanwhile arisen in Venice — that of the Bellini. The founder of this second school, Jacopo, chiefly known by his studies of the antique at Padua, under Squarcione, was not a painter whose abilities call for extended notice; but his second son, Giovanni Bellini, is one of the most venerated names art has to boast of, for he it was who raised the devotional spirit of Venetian painting to the utmost

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height it ever attained, and also carried forward many of its most purely technical merits to an excellence so appropriate to his class of subjects that his scholar, Titian himself, could not, in that respect, have equalled him. Not only have his saints more tenderness and pious fervor than those of any other Venetian, but the colors in which they shine forth are unrivalled in clear strength by those of any previous Italian painter; owing in some degree, perhaps, to a study of the Van Eycks, but far more, I believe, from Van Eyck's medium of oil, which Bellini was the first Venetian to adopt, enabling him to produce richer and more transparent tones than the former method of tempera, and so more fully to express his own notions and feelings with regard to color. In grouping and composition likewise, Bellini introduced the first essential improvements. He led the way in breaking down those Gothic partitions between the solitary saints; by that means enabling them to meet and look tenderly on one another, and, by and by, assemble round the throne of the Madonna in those orderly but dignified groups called 'santi conversazioni,' which constitute the chief charm and attraction of the purely devotional painting of Venice.

A further account of the Venetian School of Painting, with a list of the members of that School, may be found in the monograph on Titian in this Series.

The Works of Giovanni Bellini

DESCRIPTIONS OF THE PLATES

"PORTRAIT OF DOGE LEONARDO LOREDANO" NATIONAL GALLERY: LONDON

LEONARDO LOREDANO, the sixty-seventh doge of Venice, held office from 1501 to 1521. Under his magnanimous rule the Republic was one of the great powers of Europe, and when her fortunes were endangered by the celebrated League of Cambrai, formed against her in 1508 by the Pope, the Emperor of Germany, and the kings of France and Spain, it was through his wisdom that the threatened ruin was averted.

"In his capacity of state painter to the Republic," writes Richter, "it was Giovanni Bellini's duty to execute the official portraits of the doges. During his long life he saw no fewer than eleven doges of Venice, and was state painter during the reigns of four. Nevertheless, but one likeness of a doge by Bellini has been preserved, and that is the Leonardo Loredano of the National Gallery, one of the most perfect portraits of the Quattrocento, remarkable alike for the great simplicity of the conception and for the brilliancy of the coloring."

The picture is painted on wood, and is inscribed on the usual cartello: Ioannes Bellinvs. "This remarkable portrait," write Crowe and Cavalcaselle, "is a singular instance of the skill with which Bellini could seize and embellish nature, reproduce the flexibility of flesh in a soft and fused golden tone, and venture at the same time into every line of detail. There is no better example of the painter's talents in this branch to be found."

"ALTAR-PIECE, CHURCH OF THE FRARI" CHURCH OF THE FRARI: VENICE

"I HAVE just examined at the Frari a picture by Giovanni Bellini," writes Taine, "which seems to me a masterpiece of genuine religious art. At the rear of a chapel, over the altar, within a small piece of golden architecture, sits the Virgin on a

throne, in a grand blue mantle. She is good and simple, like a simple, innocent peasant girl. At her feet two little angels in short vests seem to be choir-boys, and their plump infantile thighs are of the finest and healthiest flesh-color. On the two sides, in the compartments, are two couples of saints, impassible figures in the garbs of monk and bishop, erect for eternity in hieratic attitude, actual forms reminding one of the sunburnt fishermen of the Adriatic. These personages have all lived; the believer kneeling before them recognized features encountered by him in his boat and on the canals, the ruddy brown tones of visages tanned by the sea-breezes, the pure carnation of young girls reared in a moist atmosphere, the damask cope of the prelate heading the processions, and the little naked legs of the children fishing for crabs at sunset. He could not avoid having faith in them; — truth so local and perfect paved the way to illusion. But the apparition was one of a superior and august world. These personages do not move; their faces are in repose and their eyes fixed like those of figures seen in a dream. A painted niche, glowing with red and gold, recedes behind the Virgin like the extension of an imaginary realm."

The work is painted on wood in oil, and is wonderfully glowing and mellow in color. The whole is enclosed in a richly ornamented frame. Bellini's name in gold, and the date 1488, are inscribed on the middle panel below the throne.

"The figure of the Virgin," writes Rio, "and those of the saints by whom she is surrounded, have all the imposing gravity of a religious composition, while the angels equal the most charming miniatures for freshness of coloring and naïveté of expression."

DEATH OF ST. PETER MARTYR NATIONAL GALLERY: LONDON

THE story of St. Peter Martyr is told by Mrs. Clement in her "Handbook of Legendary Art" as follows: "St. Peter Martyr (St. Peter the Dominican) was born at Verona about 1205. His parents were of an heretical sect called the Cathari, but the boy went to a Catholic school. He was beaten at home for reciting the creed. St. Dominick found him a zealous disciple when at Verona, and persuaded him to unite with his Order at the early age of fifteen. He became a successful preacher and a most intolerant man. He greatly delighted in the persecution of the Cathari. He was made Inquisitor-General under Pope Honorius III. Two Venetian noblemen whom he had accused, and whose property was confiscated, resolved to be revenged on him. They hired assassins who watched that they might kill him in a forest where they knew he would pass unaccompanied, save by a single monk. When he appeared one of the murderers struck him down with an axe. They then pursued and killed his attendant. When they returned to St. Peter he was reciting the Apostles' Creed, or as others say, he was writing it on the ground with his blood, when the assassins completed their cruel work."

"To my mind," writes W. J. Stillman, "one of the most important of Bellini's pictures is the 'Peter Martyr' of the National Gallery of London. It might be considered the forerunner of modern landscape painting if it were alone in his art. The figures [which have probably been repainted by another hand] are of little importance compared with those in the church pictures generally, but are in an important landscape, by which the painter, as by the naturalistic treatment of the subject, may have intended to distinguish this particular modern martyrdom from those of the early days of Christianity. The background against which the figures are relieved is a thicket of laurel, each leaf carefully touched and each group carefully composed, not from nature, but from knowledge of the tree, no endeavor being apparent to realize the actual effect of foliage, but the aim being simply to dwell inexhaustibly on the lovely forms of the laurel-leaf in its varying positions. In the distance is a lovely hill landscape in the sun-

light, with an Italian town of the day rising beyond the grove. It is a work of Giovanni's old age, painted in 1514, when he was eighty-six."

In describing this work, Crowe and Cavalcaselle say: "In this example Bellini created the original model of those landscape pictures in which Giorgione, Titian, and Cariani became so famous, the peculiar feature of which is that the figures are altogether subordinate to the locality into which they are introduced. Here, indeed, Bellini is not successful in arrangement or appropriate action, representing Peter Martyr to the left awkwardly prostrate as he falls stabbed to the ground, and Peter Martyr again hardly earnest in his flight from the dagger of the assassin; but the foreground is the mere skirting of a thick forest in which woodsmen ply the axe and shepherds lead their flocks, whilst, through an opening to the left, we are led over a bridge towards a city pleasantly nestling in an amphitheatre of hills, the light tints of the distance peeping through the screen of verdure. Nothing can exceed the rich and well-blended golden color with which the beautiful neighborhood is here depicted."

"ALLEGORY OF VENUS" — ACADEMY: VENICE

IN the Academy of Venice are five small allegorical pictures by Giovanni Bellini supposed to have once formed the decoration of a cabinet or some other piece of furniture. "Wonderful in color, delicacy, and richness," writes E. M. Keary, "genuine gems of art, although the meaning is too complex and obscure to be interpreted alike by any of the interpreters. The date of these curious pictures is unknown, but they are pretty certainly late."

The subjects are thought to be, I: Venus, clad in white and seated in a boat, supporting a globe, representing the world, upon her knees, while cupids play about her; II: The Car of Bacchus; III: Truth; IV: Calumny; V: Blind Fortune. The figures are about eight inches high; the panels are apparently painted in tempera. In speaking of the first of the series, from which our reproduction has been made, Crowe and Cavalcaselle say: "The art is classic like that of an old cameo, recalls the Florentines, Pollaiuolo or Botticelli, reveals the study of the antiques treasured in the museums of Venetian palaces, and breathes the spirit of Titian's later bacchanals."

"THE MADONNA OF THE TWO TREES" — ACADEMY: VENICE

"IT was in 1487," write Crowe and Cavalcaselle, "that Bellini produced the beautiful 'Virgin and Child' of the Venice Academy, in which we know not which to admire more, the noble gravity of the mother or the pulsation of life in the Child. Bellini certainly never so completely combined relief with transparence, or golden tinge of flesh with a rich harmony of tints. By dint of perseverance he had succeeded in losing all trace of hardness, and acquired what may be called the Giorgionesque touch." In describing this picture Sir Charles Eastlake writes: "The Virgin, whose dignified but simple figure is seen at half length, wears a robe of subdued crimson, and a mantle bordered with gold, which, falling from her head, leaves disclosed the edge of a white veil beneath it. She holds before her the infant Christ, who stands on the coping of a low wall. In the background is a pale green curtain, on either side of which landscape is suggested by a distant tree. The Virgin's features are exquisitely beautiful, her hands refined and delicate in form, and the Child (an entirely nude figure) is a model of infantile grace. The draperies are most tastefully arranged, and the chiaroscuro of the picture, securing as it does perfect relief and rotundity for the figures without the slightest tendency to exaggeration in the shadows, is simply perfect. This is a noteworthy and truly delightful example of the master."

"MADONNA, ST. CATHERINE, AND THE MAGDALEN" ACADEMY: VENICE

IN the centre of the picture is seen the Virgin in a violet-colored robe, holding before her the child Jesus seated on a white cushion, his eyes raised to heaven. On the left is St. Catherine in a yellow robe figured with black, and a brown mantle. Strings of pearls are in her hair. On the right stands the Magdalen, wearing a red mantle and a green robe bordered with pearls. Her blonde hair falls over her shoulders, and her hands are crossed upon her breast. The background is black.

"This picture," writes Sir Charles Eastlake, "is noteworthy as illustrating a departure from Bellini's usual manner. In the depth and management of its shadows it is somewhat reminiscent of Milanese art. Though deficient in expression, the faces are all beautiful, and that of St. Catherine is painted with great technical skill, while the modelling of the hands, especially those of the Virgin and the Magdalen, is marked by great delicacy and refinement."

"ALTAR-PIECE, CHURCH OF SAN ZACCARIA" SAN ZACCARIA: VENICE

THIS picture, called by Ruskin "the best Giovanni Bellini in Venice after that of San Crisostomo," was painted in the year 1505, when the master was nearly eighty years old. It bears the inscription: IOANNES BELLINVS MCCCCCV. Mr. W. J. Stillman says of it: "The Madonna is seated on a high Renaissance throne, the Child standing on her knee, with his left foot on her left hand — very human and real, both of them. Behind the throne is the usual canopy with Renaissance ornament on the terminal pilasters, the dark hollow of its concavity furnishing the required mass of shadow which relieves the group on the throne and the throne itself. On one of the steps to the throne sits a lovely little angel in dark green and yellow robes, playing on a viol. St. Lucy at the spectator's right shows an exquisite fair profile, quite individual and portrait-like. She is dressed in a gray-blue and red drapery. St. Catherine is opposed to her formally in the composition, and in the arrangement of color, a dark mass. St. Peter and St. Jerome are in similar manner opposed, and at each side of the canopy is a narrow strip of landscape."

"It is indeed a magnificent picture," say Messrs. Blashfield and Hopkins, "one of the finest in Italy. The concentration of the effect about the Madonna, and the delicate contrast in color of her head-cloth with the throne and other accessories, are particularly interesting. Here and there in the figures of saints, at the bottom of the picture, the draperies have a certain papery look which comes from a lack of modelling. It is probable, however, that this arises from a lighting which the artist never intended his canvas to receive, and that the modelling was sufficient for the light which originally fell upon his work. The picture was for a long time in the sacristy, but has been removed to an altar in the body of the church, where, what with the darkness and the paper roses piled before it, this glorious work could (in 1892) scarcely be seen at all. In the sacristy it probably received more light than its painter meant it to have; in the church, even if its present station be the original one, there is too little light for the picture."

It is of this work that J. A. Symonds writes, "The skill of the colorist may be said to here culminate in unsurpassable perfection. No brushwork is perceptible. Surface and substance have been elaborated into one harmonious richness that defies analysis. Between this picture, so strong in its smoothness, and any masterpiece of Velasquez, so rugged in its strength, what a wide abyss of inadequate half-achievement, of smooth feebleness, and feeble ruggedness exists!"

PIETÀ [DETAIL] BERLIN GALLERY

IN describing this work H. von Tschudi says: "Against pale reddish drapery the dead body of Christ is supported by two angels. The beautiful head, with its crown of thorns, has fallen slightly back. A look of gentle peace is on the face, with its closed eyes and bloodless lips half open. The expressions of the two angels, whose heads are inclined toward that of the Saviour, are full of tender feeling. One of them turns to Christ with a cry of pity and a questioning look, as if he could not believe that life had fled, while the other raises his great child-like eyes toward heaven. The panel is in tempera and on the whole is well preserved. Bellini painted this same subject many times with variations, but the most beautiful and most sympathetic of them all is this example in the Berlin Gallery." The subject did not originate with Bellini, nor, according to Herr von Tschudi, is it even of Venetian origin, although the artists of Padua and of Venice were untiring in their repetitions of the same. Donatello in his bas-reliefs more than once treated this subject, and a still older example is to be found in a work by Giovanni Pisano, a reading-desk, now in the Berlin Museum. Similar representations of the dead Christ bewailed by angels are of frequent occurrence in German art as early as the beginning of the fifteenth century; and it may even be that the idea dates back to the sarcophagi of the early Christians, upon which are sometimes found the design of angels holding a crown over the head of the enthroned Saviour. Von Tschudi considers that the Pietàs of Bellini belong to that period of his art when he was strongly influenced by his brother-in-law Mantegna.

"ALTAR-PIECE OF THE CHURCH OF SAN GIOBBE" ACADEMY: VENICE

THIS picture, which Vasari tells us "was highly praised, not only when it was first seen, but has in like manner been extolled ever since as an extremely beautiful work," was, according to Sansovino, the first painting in oil executed by Giovanni Bellini. Its date has been assigned by some critics to the year 1473. Crowe and Cavalcaselle believe it to have been painted somewhat later. In a lofty hall the Virgin is seated upon a throne of carved marble, holding the Child upon her knee. On the right are seen St. Sebastian pierced with an arrow, St. Dominick reading, and behind them St. Augustine. On the left stand St. Francis and St. Giobbe (Job), and, farther back, St. John the Baptist, whose head alone is visible. Upon the steps leading to the throne are seated three little angel musicians.

In describing it Crow and Cavalcaselle have written: "This beautiful production appears to combine all the qualities for which Bellini might up to this time have claimed praise, — appropriate and dignified composition, noble character, elevated feeling, and chastened design. To these he now added a solemn impression of tender repose, youthful freshness, and smiling life, united to a sunny but gently vaporous tone. Great is the science with which he harmonizes the lines and the tinting of his stone semi-dome and pillars, with its hanging dais, picking out the framing of a splendid throne with marbles of all shades. Finely thought out is the concentration of light on the Virgin, seated with the Babe on her knee, looking forward as if struck by some external event, yet full of calm benevolence. By means essentially his own, Bellini was here creating for the Venetian school something akin to the ecstatic style of Angelico, and more calculated to touch the religious fibre of his countrymen than the work of Ghirlandajo at Florence. Technically, he had won the secrets of half impasto, of local and diverse glazing, and he had mastered the method of balancing and fusing harmonies into grateful chords. The 'canon' of Venetian art is truly stated to have been laid down in this picture, which according to the unanimous opinion of historians established Giovanni's fame as an oil-painter, and led to his employment by the State."

Ruskin says of this work: "It is one of the greatest pictures ever painted in Christendom in her central-art power. Alone worth an entire modern exhibition-building, hired fiddlers and all! It is the best Giovanni Bellini in the Academy of Venice, the third best in Venice, and probably in the world. Re-painted, the right-hand angel, and somewhat elsewhere; but on the whole perfect; unspeakably good and right in all ways."

"SS. JEROME, CHRISTOPHER, AND AUGUSTINE" SAN GIOVANNI CRISOSTOMO: VENICE

THIS picture, dated 1513, was painted when Bellini was over eighty, and is one of his last achievements. Ruskin speaks of it as "one of the most precious pictures in Italy, and among the most perfect in the world;" and says, "the landscape is as perfect and beautiful as any background may legitimately be, and finer, as far as it goes, than anything of Titian; and considering that with all this care and completeness in the background there is nothing that is not of meaning and necessity in reference to the figures, and that in the figures themselves the dignity and heavenliness of the purest religious painters are combined with a force and purity of color greater, I think, than Titian, it is a work which may be set before the young artist as in every respect a nearly faultless guide."

"Under an arch inscribed with Greek letters," writes Lafenestre, "St. Christopher, in white shirt, red tunic, and brown mantle, leaning on a staff, bears the child Jesus upon his shoulders. On one side is seen St. Augustine, in rich episcopal vestments, holding a cross and book, while behind and above, seated on a rock, is St. Jerome, in white, with a red mantle, turning the pages of a book which rests against the trunk of a tree. There is a landscape background closed round by mountains, and the light is that of the setting sun." "This splendid picture," says Karl Károly, "does not in any way show the hand of an old man, but appears like the work of vigorous manhood." Burckhardt considers that in this work "the artist, though very old, takes a step into a new era of painting with his pupils Giorgione and Palma."

THE PRINCIPAL PAINTINGS OF GIOVANNI BELLINI, WITH THEIR PRESENT LOCATIONS

ALNWICK CASTLE: Bacchanal [finished by Titian]—BERGAMO, LOCHIS COLLECTION: Madonna—BERGAMO, MORELLI COLLECTION: Madonna; Madonna—BERLIN GALLERY: Pietà (Plate VIII); Dead Christ—FLORENCE, UFFIZI GALLERY: Allegory of Tree of Life—LONDON, NATIONAL GALLERY: Portrait of the Doge Loredano (Plate I); Madonna; Agony in the Garden; Blood of the Redeemer; Death of St. Peter Martyr (Plate III)—LONDON, MOND COLLECTION: Dead Christ; Madonna—MILAN, BRERA GALLERY: Pietà; Madonna; Madonna—MILAN, FRIZZONI COLLECTION: Madonna—MURANO, CHURCH OF SAN PIETRO: Madonna with SS. Mark and Augustine and Doge Barbarigo—NAPLES MUSEUM: Transfiguration—NEWPORT, OWNED BY T. H. DAVIS, ESQ.: Madonna—PESARO GALLERY: Crucifixion (?); God the Father—PESARO, CHURCH OF SAN FRANCESCO: Altar-piece—RIMINI, PALAZZO DEL COMUNE: Dead Christ—TURIN GALLERY: Madonna—VENICE, ACADEMY: Madonna of the Two Trees (Plate V); Madonna with SS. Paul and George; Madonna; Madonna with St. Catherine and the Magdalen (Plate VI); Altar-piece of San Giobbe (Plate IX); Madonna; Five Small Allegories [Venus (Plate IV), Car of Bacchus, Truth, Calumny, Fortune]—VENICE, CORRER MUSEUM: Transfiguration; Dead Christ; Crucifixion; Dead Christ Supported by Three Angels—VENICE, DUCAL PALACE: Pietà—VENICE, CHURCH OF THE FRARI: Altar-piece (Plate II)—VENICE, CHURCH OF SAN FRANCESCO DELLA VIGNA: Madonna and Four Saints—VENICE, CHURCH OF SAN GIOVANNI CRISOSTOMO: SS. Jerome, Christopher, and Augustine (Plate X)—VENICE, CHURCH OF SANTA MARIA DELL' ORTO: Madonna—VENICE, CHURCH OF SAN ZACCARIA: Altar-piece (Plate VII)—VERONA, MUSEO CIVICO: Madonna—VICENZA, CHURCH OF SANTA CORONA: Baptism.

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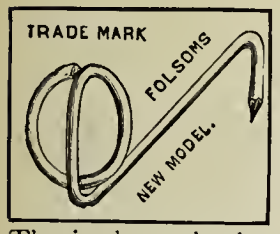

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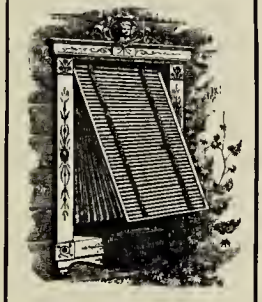

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